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**
A SURVEY OF THIRTY SELECTED CHOIRS FROM TWELVE CHURCH DENOMINATIONS
IN HOUSTON, TEXAS
**

By

Erie Katrina Lee

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A THESIS IN MUSIC SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE

Degree of

BACHELOR OF ARTS IN MUSIC

In The

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PRAIRIE VIEW STATE NORMAL AND INDUSTRIAL COLLEGE

Prairie View, Texas

August, 1940
**
**

DEDICATED

To the Oxford Choir of Trinity Methodist
Church, Houston, Texas, which inspired me
to study Music as a major field, and to the
Lee and Pendleton Family of which I am an
offspring.

ACKNOWLEDGMENT

Grateful acknowledgment is made to each pastor, choir director, and person of whom I sought information, and which was unhesitatingly given by all persons contacted.

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The writer is greatly indebted to Professor O Anderson Fuller, Head of the Music Department, Prairie View State College, for his generous and invaluable service given in formulating tables, and for his constructive criticisms and helpful suggestions given in writing the entire manuscript.

-Erie Katrina Lee-

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A SURVEY OF THIRTY SELECTED CHOIRS FROM TWELVE CHURCH DENOMINATIONS

CHAPTER I

INTRODUCTION

General Statement

Wherever we may search in history, mythology, or even tradition, we find that from the beginning of all time, in every epoch, mankind worshipped his deity. However uncouth and wild his nature, it was to him an effort to add to the solemnity of his religious purpose and intent.

It was the inherent urge of man to try to give utterance to something higher and nobler than his imperfect efforts of human utterance could voice or indicate. How the drum was evolved from a hollow log, the pipes from hollow reeds, or the evolution of stringed instruments all make the story of human effort toward something new and different in religion. It was this consecration of music to the service of religion which largely led to its being developed and cultivated with great zest and earnestness.

Long before the Ark episode was reached, music was in existence; and we only regret that Moses and his scribes, who described quite graphically the entrance of the animals, two by two, failed to enumerate the various musical instruments which went aboard to keep the animals company and to amuse, cheer and distract the humans who voyaged for forty days and nights.

The Hebrew nation has made claim to the invention of music but has assigned it to the antediluvian days of Jubal, who was "the first

father of all who handle the harp and organ." We know that one of the proudest and most sacred moments in Hebrew history is their exodus from Egypt, which marked their birthday as a nation, an event ever since celebrated in song and poetry, and that on the banks of the Red Sea they celebrated their miraculous deliverance from slavery, with Miriam and her chorus of women chanting "Sing ye to Jehovah", while they hailed Moses as their great leader and liberator.

One of our inestimable debts to the Hebrew people is the whole church service, its liturgy and its music which were handed down to us from the Temple, and were adopted with such suitable changes as the Christian Church needed and demanded in its primitive days.

It appears that in the New Testament that Christ himself in his final interview before his Crucifixion, sang with his disciples in the customary paschal songs; for Matthew XXVI-30 says, and when they had sung a hymn, they went out on to the "Mount of Olives."

The Hebrews worshipped God by sacrifices and songs in their homes. So in the New Testament the early Christians, in social gatherings and around household altars likewise worshipped God. Paul and Silas prayed and sang praises unto God, after being lacerated by cruel scourging and being in close confinement in their prison. The Early Church persisted in its devotional exercises, whether in obscure catacombs or prisoners in cells or mines. They not only sang hymns but also made their own sacred songs. In the Early Church they sang only simple airs repeated and learned by all.

From the fourth century we find great changes taking place for we note responsive singing taken from the Hebrews and in their

services the appointment of singers as a superclass, while the rest of the worshippers remain simple spectators. The introduction of Latin in the use of liturgy, as more fitting and solemn, was a great bar to the worshippers who did not know Latin. Not until the reformation do we find this inestimable right returned to the congregation.

Little by little as the church grew older and more sophisticated, we find abuses creeping into music until when the famous Council of Trent convened it was obliged to issue a decree on the use of secular music and asked Palestrina to produce the simple and highly devotional music in use today. He was the great composer who devoted himself exclusively to sacred music. The Church of Rome, as it became organized, began to display that profound veneration for choral service which has always been a characteristic feature of its service.

The Hebrew music, like that of oriental countries, consisted of melody which was largely monotonous or unisonal; it was not much changed until in the New Testament times when it began to adopt some of the characteristics of the Greeks' music.

In the Dark Ages it was men like St Ambrose and Gregory the Great who directed their attention particularly in the Church to harmony and its uses and we find counterpoint finding its way into the service. It was Gregory the Great, in accordance with his many innovations, who was the father of the Gregorian chant upon whose broad foundation the music of the Church rested for several centuries.

When the Reformation came we find a division among the Protestants. The Lutherans accepted the Roman Ritual, and from that fact we owe an inestimable debt to Bach and Handel and their followers, Haydn, Mozart, Beethoven, Spohr, and Mendelssohn.

When the separation between Roman Catholic and the Church of England finally occurred, Henry VIII, who was himself a musician of ability and accomplishment, showed his interest in the regulation of the Church of England choral service, which he had continued. From that time until the present it has been but little changed.

The Dark Ages gave birth to chivalry, of which one of the finest results was the great poetic glorification of woman as exemplified in the worship of the mother. The glorification of the virgin was incorporated in the Roman Church by a decree of Pope Pius IX. What a difference this made in the music of the church. It has added to the glorious memories of the past and present a wealth of beautiful and touching harmonies. Think of the beautiful "Ave Maria", the touching "Stabat Mater", the inspiring hymns of the Nativity, the exulting "Salve Regina", and the heart expanding "Magnificat."

St Luke has preserved three of the ancient hymns of the church in this Gospel. In the back of most hymnals are found the chants; the Magnificat of Mary, the Benedictus of Zacharias, and the Nunc Dimittis of the aged Simeon. In some of the churches the Magnificat is a part of the Evensong, but, in whorship, in most churches this great hymn is unfortunately overlooked.

INTRODUCTION

The Present Study

Any choir, regardless of its size and location, can do a commendable piece of work provided it is fairly well balanced and that the director is competent, and that it has the cooperation of the minister and the good will of the congregation.

The trend of modern or present day choirs is to play and sing jazz and sloppy compositions. This takes away greatly from the dignity and order of a well regulated church service. Although many churches are falling into this category, it behooves each director, who knows better, to point the way to others by training his group to always choose and sing the best music.

Purpose

The purpose of this investigation has been to secure data on the status of choir and choir officers, their duties and activities.

It would be desirable to furnish to my readers essential data for the solution of many other problems arising in connection of choir management, but time and space will not permit it.

It is the writer's wish to make further study of this subject at some future date.

The readers are asked to transmit the information gained from these pages to any one who is in need of such help.

METHODS OF COLLECTING DATA

A survey was made and thirty questionnaires were submitted to thirty senior choir officers or directors scattered in the various wards of Houston to be filled out and returned including the status of all choir organizations, whether vocal or instrumental. The results were compiled and tabulated.

Information gained through research and personal visitation of many of the churches and their choir activities, pertinent to the subject, was carefully evaluated and studied.

All questionnaires distributed were returned because personal contacts were made.

The following table will show that thirty (30) churches of Houston, Texas were selected from the various wards in order to get a cross section of the choir status of this City. These churches are located in the first ward, second ward, third ward, fourth ward, fifth ward, the Houston Heights, Northside, and Downtown Houston.

The churches were 12 Baptist, 7 Methodist, 2 Sanctified, 1 Colored Methodist Episcopal, 1 African Methodist Episcopal, 1 Catholic, 1 Episcopal, 1 Christian, 1 Christian Science Society, 1 Seventh Day Adventist, 1 Presbyterian, and 1 Congregational.

Table I

NUMBER OF CHOIRS AND CHURCH DENOMINATIONS INCLUDED IN THE
SURVEY - SUMMER 1940

CHURCH	DENOMINATION	WARD	NO. CHURCHES
1	2	3	
1 Antioch	Baptist	4	3
2 Bebee Tabernacle	C M E	4	4
3 Bethel	Baptist	4	3
4 Boynton	Methodist	3	4
5 Christian Science	Christian Science	5	Soloist
6 Church of God in Christ	Sanctified	5	1
7 Church of God Temple #18	Sanctified	3	3
8 Congregation	Congregational	4	1
9 Damascus	Baptist	Heights	2
10 Good Hope	Baptist	4	4
11 Gregg Street	Presbyterian	5	2
12 Grove Street	Christian	5	2
13 Macedonia	Baptist	4	3
14 Mallalieu	Methodist	1	3
15 Mount Olive	Baptist	5	3
16 Mount Pleasant	Baptist	5	3
17 Mount Vernon	Methodist	5	3
18 New Hope	Baptist	3	4
19 Olivet	Baptist	Northside	2
20 Rose Hill	Baptist	3	1
21 Seventh Day Ad- ventist	Seventh Day Adventist	3	2
22 Shiloh	Baptist	Northside	3
23 Sloan Memorial	Methodist	2	3

Table I (Cont'd)

NUMBER OF CHOIRS AND CHURCH DENOMINATIONS INCLUDED IN THE
SURVEY - SUMMER 1940

CHURCH	DENOMINATION	WARD	NO CHURCHES
1	2	3	
24 Saint James	Methodist	4	3
25 Saint John	Baptist	3	8
26 Saint Luke	Episcopal	3	1
27 Saint Nicholas	Catholic	3	2
28 Trinity East	Methodist	3	5
29 Trinity	Methodist	Downtown	4
30 Wesley Chapel	A M E	3	4

The total number of choirs contacted were 86 which means that every church with the exception of two has more than one choir. They range from 1 to 8 in a church.

4 churches have 1 choir each
 6 churches have 2 choirs each
 11 churches have 3 choirs each
 6 churches have 4 choirs each
 1 church has 5 choirs
 1 church has 8 choirs
 1 church has no choir but 1 soloist

30 churches	1 soloist	86 choirs
-------------	-----------	-----------

The choirs studied were the senior choirs. However, all choir organizations of each church were included in the survey.

CHAPTER II

CHOIR OFFICERS AND THEIR ASSISTANTS

Many years ago there was very little need for preparation of choir officers. Until the church became more social in its outlook only the select few participated in the worship service. As the social, economic, and educational order of things changed, the music of the churches changed. Larger choirs and more choirs were organized. This necessitated having ministers of music, directors, organists, pianists, and persons who were capable of handling these groups.

Preparation of the Officers

Of the thirty choir officers interviewed for this study, 20 have received some training in public institutions. Of the ten remaining officers, 9 have studied in private studios or have had special training in piano lessons. One director has had no musical training at all.

Courses

One officer studied voice, one the violin, and one the organ; three studied church music, three have teachers' certificates in Piano and Public School Music; sixteen have studied piano, one has had no training, and three have degrees in Public School Music.

Duties of Choir Officers

This table reveals that one person might have a double or a triple office. In many instances, he has three main duties to perform. One church has a pianist whose duty it is to accompany the soloist and play for congregational singing. One church has one person doing the triple service of Minister of Music, Organist, and Director. Two churches have one person doing the triple service of

Minister of Music, Pianist, and Director. Two churches have one person doing the double service of Minister of Music and Director. Four churches have one person doing a double service of Director and Pianist. Eight churches have one person serving only as a Director.

Assistant Officers

You will note from a careful study of the preceding table that eight churches have only directors for their particular choirs, which means that accompanists are used.

Case X has two accompanists, one at the piano and one at the organ. The organist-accompanist has had scholastic training.

The remaining officers have had private studio training and they use the piano for accompaniment.

Music Committees

Many foresighted churches have music committees who work in cooperation with the pastors in planning the music for church and choir activities.

Case II has a paid Minister of Music who devotes her entire time to the three choirs of her church. Choirs with this kind of leadership are in a position to give better service than any other choir. This particular church has a music committee, consisting of the pianist, president and one member of each voice part.

Case XXV has eight choirs and two bands. All heads of music meet once a month with the pastor to discuss their problems. They read the words of the songs to find the meaning. Songs are selected that show happiness for the present rather than happiness for the

future. After all choirs have sung with instrumental accompaniment, then the congregation sings without the help of instruments or choir members.

Case XXVI has three choirs whose director has a degree in Music. This church pays a musician to give voice instruction only to the choir members. Their junior choir is made up of members of the Phyllis Wheatley High School Glee Club who volunteered to sing for the church.

Case XXIX has a music committee made up of the directors of each choir, the organist, and the pastor as an ex-officio member. This committee helps to choose the music officers for the church.

Case XXX has forty-four members and each member is required to take a voice test before admittance into the senior organization. This insures the choir of having first class material with which to work.

Case III-B has a Young People's Choir made up of members of the Booker T Washington High School who sing in the chorus, glee club, or who play in the school band. The director of this group is a student of Music, majoring in Voice.

Case XXIX-B has a volunteer choir made up of high school students, college students, and members of other denominations, who have had singing experience in school and in civic choral groups. This group was organized to supplement the work of the senior choir; to assist the pastor in radio service.

Table II

SCHOLASTIC STATUS AND CHURCH DUTIES OF THE MINISTERS OF MUSIC,
ORGANISTS, DIRECTORS, AND PIANISTS

CASE	OFFICER IN CHARGE	SCHOOL	COURSES	DUTIES
1	Organist-Director	Northwestern	Church Music	2
2	Minister of Music-Director	Texas College	Church Music	2
3	Director-Pianist	Prairie View	P S Music	2
4	Director-Pianist	Prairie View	Piano	2
5	Pianist	Chicago	Teachers Cert	1
6	Director-Pianist	Private	Teachers Cert	2
7	Director (Has Accompanist)	Private	Piano	1
8	Director (Has Accompanist)	Tuskegee	Violin	1
9	Director (Has Accompanist)	Prairie View	Voice	1
10	Director (Has Accompanist)	Private	Piano	1
11	Director (Has Accompanist)	Private	Piano	1
12	Director-Pianist	Private	Piano	2
13	Director (Has Accompanist)	Private	Piano	1
14	Director-Pianist	Wiley	Piano	2
15	Director-Pianist	Bishop	Degree - PSM	2
16	Director-Pianist	Bishop	Teachers Cert	2
17	Minister of Music, Organist-Director	Fisk	Church Music	3
18	Director (Has Accompanist)	Private	Piano	1
19	Director-Pianist	Bishop	P S Music Degree	2
20	Director (Has Accompanist)	Private	Piano	1
21	Director (Has Accompanist)	No Training		1
22	Director-Pianist	Prairie View	P S Music	2
23	Director-Pianist	Wiley	Piano	2
24	Director-Pianist	Private	Piano	2
25	Minister of Music, Director, Pianist	Guadalupe	Piano	3
26	Organist-Director	Spelman College	Piano	2
27	Director-Organist	Mary Allen	Organ-Piano	2
28	Minister of Music, Director-Pianist	Wiley	P S Music Degree	3
29	Organist-Director	Chicago-P V	P S Music	3
30	Minister of Music Director (Has Accompanist)			

Abbreviations:

P SM--- Public School Music
 P S --- Public School
 Cert -- Certificate
 P V --- Prairie View

CHAPTER III

A CLASSIFICATION OF THE CHOIRS IN EACH CHURCH

The American child is today receiving magnificent training in orchestral and choral music in the classics of all ages, through public schools, radios, movies, and federations of music. Beethoven is becoming a household word. He is learning to make his own music. He learns to play Schubert's Unfinished Symphony in high school and college orchestras. The American child learns to play the French horn, the oboe, the violin, and through them, community duty or team work, he learns to sing the "Messiah" from score. This brings him in close contact with the Bible and Oratorios.

Many of the churches of Houston, especially those surveyed, have organized singing groups and choirs from among the church attendants and members of different ages to lead the worship through song, separately or together. Ministers have found it most effective in building up their membership and of increasing attendance upon the church services rather than to meet the social and educational trend of church music.

To the best of their ability, they have organized such choir groups as: Senior, Junior, Young People's, Mission, Spiritual, Gospel Volunteer, Choruses, Baby Choirs, and Bands.

It will be seen from the following table that one church uses only a soloist to take the leading part in its worship services. This singer prepares special solos bearing on the liturgical order of worship. The number of choirs within a church ranges from 1 to 8. There are 25 senior choirs, 20 junior choirs, 12 young people's choirs, 7 mission choirs, 4 spiritual, 9 gospel, 6 men's choruses, 3 volunteer groups, and 1 baby choir.

Four churches have no senior choir, 10 have no junior choir, 22 have no mission choir, 20 have no gospel choir, 36 have no spiritual group, 34 have no men's chorus, 18 have no young people's choir, but one church has a baby choir.

Table III

DISTRIBUTION AND CLASSIFICATION OF CHOIRS IN A CHURCH

Case	No of Choirs	Sr	Jr	Young People's	Mission	Spiri- tual	Gospel	Chorus	Vol	Baby	Solo- ist
1	3	x	x		x						
2	4	x	x	x					x		
3	3	x	x				x				
4	4	x	x		x			Men's			
5											1
6	1	x									
7	3	x	x		x						
8	1			x							
9	2	x		x							
10	4	x		x		x	x				
11	2			x			x				
12	2	x	x								
13	3		x		x		x				
14	3	x	x					Men's			
15	3	x	x				x				
16	3	x	x				x				
17	3	x	x	x			x	Men's			
18	4	x		x			x				
19	1	x									
20	2	x	x								
21	2	x		x							
22	3	x	x		x						
23	3	x	x			x					
24	3	x	x	x							
25	8	x	x	x	x	x	x	Men's	x	x	
26	1			x							
27	2	x	x								
28	5	x	x	x		x		Men's			
29	4	x	x					Men's	x		
30	4	x	x		x		x				
Total	86	25	20	12	7	4	9	6	3	1	1

Abbreviations:

Sr-----Senior

Jr-----Junior

Vol-----Volunteer

CHAPTER IV

QUALIFICATIONS OF THE CHOIR MEMBERS

One writer says that worship dignifies, honors, and respects God. The Psalmist said, "Worship the Lord in the beauty of holiness." Huneker, a modern writer says, "God cannot be worshipped beautifully enough." Because of this desire, many churches and choirs who refused to wear robes have adopted vestment of some kind.

This chart below shows 25 senior choirs wearing robes, one senior choir wearing robes and stoles, two wearing surplice, one surplice and stole, two surplice and cap, and five not vested.

Members of the senior choirs who read music fall in the following percentage groups: Six churches have non-reading choirs, fourteen have poor reading choirs, five have fair reading choirs, three have good reading choirs, and one has an excellent reading choir. Case V has a soloist who reads excellently.

The progress of a choir depends upon the personnel of the group. Choirs that read music well can save time and can cover far more music and do heavier numbers with greater ease and facility.

Table IV

QUALIFICATIONS OF CHOIR MEMBERS

Case	Vested	Readers	H	S	Col	Cho	Voice	Soloist	Pro-	Member of	
			Cho	Cho	Club	Culture	M	F	motions	Music Union	
1	x	F-50%						4	10	no	State
2	x	50%	6	5	4	15	8	3	Yes	State	
3	x	F-30%			2	4	4	7	no	State	
4	x	F-61%			3		3	5			
5			1	1	1	1	1				
6						3					
7	x										
8		F-50%	4	3	5	1	1	4			
9	x	W-60%	6	30	40	6	3	10			
10	x						2	4			

Table IV (Cont'd)

QUALIFICATIONS OF CHOIR MEMBERS

Case	Vested	Readers	H S	Col	Cho	Voice	Soloist	Pro-	Member of
			Chor	Cho	Club	Culture	M	F	Music Union
11	x	F-10%				3	3	5	State
12	x	50%				1	1	3	
13	x		2				3	3	
14	x	60%	4			1	2	3	yes
15	x	25%	6			3	2	4	
16	x	25%	3			5	6	9	State
17	x	67%		5	30	6	2	3	yes
18	x		6			All	5	8	yes
19	x	10%				4	1	3	
20	x	20%				5	3	7	yes
21	x		1	2	2	2	2	1	yes
22	x	67%	All	All	13	25	2	5	yes
23	x	81%		10	10		1	4	
24	x	33%	2			1	2	4	yes
25		40%					5	9	yes
26	x	23%							
27		81%	5	5	3	15	6	7	yes
28	x	81%	3			1			State
29	x	81%	8	8	6	8	6	7	yes
30	x	100%							yes
Total	25	23	16	10	12	21	25	24	12
									8

Abbreviations:

F----Fair

W----Well

Chor---Chorus

Cho----Chorus

Col----College

H S----High School

A study to see how many choir members have participated in high school and college choral groups, how many have studied voice either in a private or public institution; to see the number of male and female soloists. The calculation verifies the fact that sixteen churches have choir members who have sung in high school groups ranging from one member in a choir to the entire group. Ten churches are using choir members who have served in college musical groups. Twelve churches have members who have sung in choral groups. Twenty-one churches have members who have had special voice instruction.

Many persons have the idea that church choirs can carry on without having members who are prepared or members who have had some vocal training. For many reasons a choir should strive to have the best prepared talent it can get. Time used by a director to teach every person individually could be used to give expression to the composition and to undertake more numbers on a larger scale.

The aid of soloists, both male and female, greatly enhances the capabilities of a choir. This gives a choir an opportunity to use solo anthems, cantatas, oratorios, arias, and recitatives.

Another sign of alertness and advancement is continued training. One of the best methods of study is through contact and association with others. We find eight choirs identified with the Texas Association of Musicians, which means that approximately 27% of the choirs are identified with the State Association of Musicians, and which means further that none belong to National Associations and, evidently, there must not be any local choir or music union. Organizations of this kind afford individuals as well as choirs or groups an opportunity to participate both individually and collectively. Ministers of Music, Organists, Directors, Pianists, Bands, or Instrumentalists have a place on the program, either through actual performance or by seeing and listening to others. This is a very important thing to do because as one writer has said, "It takes three persons to makemusic, the composer, the performer, and the listener."

The ministers of religion have a part to play in these unions because they should work with the directors of music to plan and select music that means something to the sermon theme.

Discussions and forums on the relation of ministers to choir directors and choir officials, on the organist, on appropriate literature for all occasions; in fact, on all phases of church music. The place of musical instruments in the church is also discussed.

Many senior choir directors fail to see the need of keeping a well balanced group in that they make little or no effort to build permanency through the organization of junior choirs and young people's choral societies. The junior choir members who have grown chronologically and musically beyond this group are promoted to the Young People's Choral Society, and so are members from the Young People's group promoted to the Senior Choir.

From the study of Table IV there are twelve churches that have such promotions. This gives a small percentage of forty per cent of the churches or senior choirs having reserved material to draw upon. Case 25, one of the largest churches in Houston, has a baby choir of twenty-five members.

CHAPTER V

CHOIR LITERATURE

Hymns

Hymns have come to us from a long and thrilling history. To make our worship of greater value, hymns should be given careful and painstaking study, for some have good music but poor text; in others, the music and text may be of a high standard, but they don't belong together; in still others, we find fine words with poor musical settings. It requires time and thought to discover good music and good words that supplement each other in the same hymn. One need not feel that the music in a worship service is meager when confined to hymns, provided those hymns have purpose with worship.

A study of Table V lets us know 27 of the churches use at least one hymnal, and especially of their own denomination; three of the churches do not use hymnals. Cases VI and VII use tunes picked up from other denominations. Most of their music is improvised after assembling. There in these particular churches the music is like a primitive chant, and it is accompanied with drums, pianos, saxophones, trumpets, guitars, and tamborines. Case XIII uses only spirituals, jubilees, and gospel songs.

Anthems

The anthems at the church require special voices for good production, and for that reason they should be attempted only with a choir of at least fair musicianship.

The preceding table shows twenty-one churches using special anthem books, three churches using various anthem material, and six churches using no type of anthem.

Spirituals, Jubilees & Gospel Songs

The present day trend of most churches is to use spirituals, jubilees and gospel songs. The pianist and members add a swing to these compositions that mars their beauty and makes them entirely out of order for church services. Eleven of the churches designate the books used, fifteen give nothing specific, while four denominations follow their regular order of service which eliminates the use of this kind of music.

Cantatas and Oratorios

Cantatas and Oratorios require definitely trained soloists plus a well balanced chorus. Twenty-three of the churches do not attempt cantatas and seven of them do; this gives a percentage of 24 presenting cantatas and 76% not presenting them. Fifty per cent of the churches have given oratorios and 50% have not.

Preludes, Postludes, Offertories, Responses and Chants

The preludes, postludes, offertories, responses, and chants all blend in with the litany to make a well unified worship service. Each of these, when properly selected and performed, bears a close relation to the sermon, thereby centralizing the whole service.

The following table will show that twenty-three of the churches have preludes, eleven use postludes, seventeen use offertories, twenty-four use responses, and twenty-two use chants.

Table V

CHOIR LITERATURE

Case	Hymnals	Anthem	Jubilees	Ar- ranged	Can- tates	Ora- torios	Pre- ludes	Post- ludes	Bifer- tories	Re- sponses	Chants
1	Baptist Stan- dard	Monthly Choir L'd'r	Various Sources		X	X	X	X	X	X	X
2	Meth Hymnal for OME Church	McPhail	Net'l Baptist & Dett		X	X	X	X	X	X	X
3	Bapt Standard	Lorenzo	Various Sources		X	X	X	X	X	X	X
4	Meth Hymnal by Meth Book Concern	Octavo & Excell	Various Sources		X	X	X	X	X	X	X
5	Christian Sel by Mother Church				X	X	X				
6	Nothing Definite	None	Various Sources								
7	Nothing Definite	None	Various Sources		X	X	X	X	X	X	X
8	Pilgrim Hymnal, Pilgrim Press	Moody Selections	Various Sources					X		X	
9	Bapt Standard Baptist Board	Octavo Triumph	Spirituals		X	X	X				
10	Baptist Hymnal	Excell	Various Sources		X	X					
11	Presbyterian	Premier	Various Sources		X		X			X	X
12	Favorite Hymns	Praise Hymnal	Inspirational					X		X	X
13	No Hymns	No Anthems Dorsey	Gospel Pearls, Inspirational								
14	Meth Hymnal, Meth Book Concern	None	Various Sources				X			X	X
15	Bapt Hymnal, Net'l Bapt Board	Jubilee Octavo Melodies					X			X	
16	Bapt Hymnal	Excell #1 & 2	Dorsey, Olman, J Cobb Select'ns		X					X	X
17	Meth Hymnal Meth Book Concern	Octavo Excell	Various Sources		X	X	X	X	X	X	X

Table V (Cont'd)

CHOIR LITERATURE

Case	Hymnals	Anthems	Jubilees	Ar-	Can-	Ora-	Pre-	Post-	Offer-	Re-	
			Spiritual Gospel	ranged	tetas	torios	ludes	ludes	tories	sponses	Chants
18	Bapt Nat'l Board	Anthem of Praise	Various Sources							X	
19	Bapt Nat'l Board	Excell	Gospe'l Pearls, Inspirational				X		X	X	X
20	Bapt Nat'l Board	Anthem Praises by Presser Co	Inspirational Gospel Pearl, Ideal		Lorenz				X	X	X
21	Christ in Song	Carl Mack Select'ns	None		None		X		X	X	X
22	Baptist	None	Various				X			X	X
23	Meth Hymnal	Excell #2 and 3	Various			X	X		X	X	X
24	Meth Hymnal	Golden and Temple	Various		X	X	X	X	X	X	X
25	Bapt Hymnal Nat'l Board	Excell #3, 4,5,6	Various		X	X	X	X	X	X	X
26	Episcoepl Hymnal,	Chant Book for Episco-pel Church	None		None		X		X	X	X
27	St Bessl	None	None		None		X		X		X
28	Meth Hymnal	Hall-Mack Book of Anthems Dorsey	Southland, Gospel Pearls		The King Staba		X		X	X	X
29	Service Hymnal American Hymnal Methodist Hymnal	Excell #5,6 Octavo Lorenzo	Dett Johnson		The Christ 12th Child Mass						
30	African Meth Hymnal	Various	Various		X	X	X	X	X	X	X
Total	27 use Hymnals 3 do not	21 use specific anthem books 6 none 3 various	11-specific 15 Various 4 none		23 don't 7 do	15 do 15 do					
						not	23	11	17	24m	22

CHAPTER VI

INSTRUMENTAL EQUIPMENT

Good instruments play important parts in three ways; namely, in rehearsals, in accompanying and as a solo instrument. Instruments that are out of tune and bad sounding affect the voices of those who practice with them. They also change or destroy the beauty of the composition.

Few instruments are used in the modern church; however, there is a trend toward them. The tabulation following shows that five churches have pipe organs, two churches have reed organs, one church has an electric organ, fifteen churches have one piano each, seven churches have two pianos each, three churches have three pianos each, one church has four pianos, two churches have five pianos, two churches have one violin each, two churches have two violins each, one church has three violins, one church has a drum, one church has a trumpet, two churches have a saxophone each, one church has a guitar, and one church has a junior and senior band consisting of thirty instruments each.

These bands play marches for the assemblage of their Sunday School Devotion; they also alternate for the morning and evening services. The violinist plays with the choirs and also plays special selections at various times.

Case VI uses a drum, a saxophone, a trumpet, and a guitar combination, as accompanying instruments for all of their services.

Table VI

INSTRUMENTAL EQUIPMENT

Case	<u>Organs</u>				<u>Bands</u>						
	Pipe	Reed	Electric	Pianos	Violins	Drums	Sax	Trumpets	Guitars	Jr	Sr
1	1			4 G							
2				2 E							
3				1 E							
4				3 G							
5				1 G							
6				1 F		1	1	1	1		
7				1 G							
8				2 F	2						
9				1 G							
10			1 E	1 G							
11				1 E							
12	1			1							
13				2 G							
14				1							
15				2	1						
16				2 E							
17				2	1						
18				1							
19				2 G							
20				1 G							
21				1 G							
22				1 G							
23				1 G							
24				1 E							
25				5						30	30
26	1										
27	1			T							
28				5							
29	1			3	3		1				
30		1		3	2						
Total	5	1	1	52	9	1	2	1	1	30	30

Abbreviations: Sax--Saxophone; Sr---Senior; Jr--Junior; E--Excellent;
G--Good; F--Fair

Rehearsals, Both Choir and Congregation

The success of choir rehearsal assures good choir performance. The secret of successful rehearsals depends upon utilizing the time in a profitable way. Every minute should count, and at the end each member should be able to see what he has gotten. The rehearsals should start on time and end on time. The director should have a pleasing personality

and a business like procedure of conducting his group.

Hymns and spirituals, especially the new ones, should be practiced just as anthems and other difficult spiritual numbers are practiced. Hymns and spirituals have a message and they give life to the central theme of a worship when the thought and meaning are portrayed rightly by the singers.

Congregational rehearsals are of great value to the general church and membership. It is far more important to have congregational rehearsals than the choir and group rehearsals because the congregation is the most important unit of the church.

Table VII

CHOIR AND CONGREGATIONAL REHEARSALS PER WEEK

Case	Rehearsals		Duration		Day	Librarian
	Choir	Congregation	Choir	Congregation		
1	1		1½ hr	10 min	Friday	x
2	1	Special	2	15	"	x
3	1	Special	2	15	Thursday	x
4	1		1½		Thursday	x
5	3		40 Min		At Convenience	
6	1		2 hr		Friday	
7	1		1½		Friday	
8	1	1	2	10 min	Friday	
9	1	Pastor	2	Prayer Meet'g	Thursday	
10	1		2		Friday	
11	1		1		Friday	
12	1		2		Thursday	
13	1		2		Wednesday	
14	1		1½		Friday	
15	1		1½		Wednesday	
16	1	Pastor	1½		Friday	x
17	1	Pastor	1½	10 min	Friday	x
18	1	Pastor	1½		Mon & Tues	
19	1	Pastor	1½	10 min	Thursday	x
20	2		1½		Mon & Tues	
21	1		1½		Friday	
22	1		2		Friday	
23	1		1½		Friday	x
24	1		1½		Friday	
25	1		1½		Friday	

Table VII (Cont'd)

CHOIR AND CONGREGATIONAL REHEARSALS PER WEEK

Case	Rehearsals		Duration		Day	Librarian
	Choir	Congregation	Choir	Congregation		
26	1		1½	hr	Friday	
27	1	Seldom	2		Friday	x
28	1	2 a month	1½		Thursday	x
29	1	Seldom	.1	15 min	Thursday	x
30	1		2			
	Majority	12	Majority		Week-ends	
	1 per wk		1½			

Table VII gives an average of one rehearsal per week and an average time of one and one-half hours per rehearsal. Cases 9, 16, and 18 have congregational singing conducted by the pastor of the church at times he sees best to have it. With case 5, the congregation follows the lead of the soloist. Case 28 and 38 have congregational practice and weekly prayer meetings together. That is, ten or fifteen minutes of the time is devoted to congregational singing with case 1, 2, 3, 17, 19, and 29. Case 29 conducts congregational singing twice a month during prayer meetings.

The choir librarian has a very definite duty to perform. He sees that all music literature, to be used, is gotten out and put in the proper place before rehearsal begins.

CHAPTER VII

SPECIAL ACTIVITIES

The various seasons of the year furnish a means of becoming more versatile with music literature.

Case XXVII has a New Mass that is used for Easter and Christmas observance. Twenty-three of the churches observe Easter, twenty-six observe Christmas, twenty-one observe Thanksgiving, twenty-two observe or present choir concerts, seventeen serve for civic organizations, nineteen have vesper services; there are fourteen churches that present artists, such as soloists, violinists, choirs, and glee clubs.

Table VIII

SPECIAL ACTIVITIES

Case	Easter	Christmas	Thanksgiving	Concerts		Vespers	Artists
				Choir	Civic		
1	x	x	x	x	x	x	x
2	x	x	x	x	x	x	x
3	x	x	x	x	x	x	x
4	x	x	x	x	x	x	x
5							
6							
7		x					
8	x	x	x	x	x		
9	x	x		x			
10	x	x		x	x		
11	x	x		x			
12	x	x	x			x	x
13	xx	x	x	x			
14	x	x	x	x			x
15	x	x	x	x			x
16	x	x	x	x		x	
17	x	x		x	x	x	x
18	x	x	x		x	x	x
19					x	x	
20	x	x	x	x	x		
21		x		x	x	x	
22				x	x	x	
23		x	x	x	x	x	x
24	x	x	x	x		x	x
25	x	x	x	x	x		x
26	x	x	x			x	
27	New Mass	Mass	x				

Table VIII (Cont'd)

SPECIAL ACTIVITIES

Case	Easter	Christmas	Thanksgiving	Concerts			Artists
				Choir	Civic	Vespers	
28	x	x	x	x	x	x	x
29	x	x	x	x	x	x	x
30	x	x	x	x	x	x	x
Total	23	26	21	22	17	19	14

Summary

The lack of preparation and knowledge on the part of most of the pastors hinders the progress of the musical program of the church. The prevalence of little musical training on the part of the choir officials and their assistants is a deterrent, both to efficiency and quality of work done. The choir officers have lagged in preparing themselves for the duties they have to perform, partly because their life's work is along another line; this being done mostly for gratis.

One of the most outstanding problems is that of well balanced choirs due to the fact that the choir officers do not invite and encourage the young people of the church who have musical talent and training to become members of the choir, and because the ministers of music have failed to organize the junior, intermediate, and young people's choirs who are properly promoted from one group to another until they enter the senior choir.

A predominant problem is the tendency of the majority of the choirs to sing and play trashy and jazzy music. To provide information and assistance in this field are the aims demanding the next consideration.

CHAPTER VIII

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

The musical training and preparation of choir officers is becoming increasingly important due to the growing popularization of education. People of all ages and abilities are being educated through radios. They hear the best church music performed by thoroughly trained choirs who have had the best tutors both vocally and instrumentally.

Much progress has been made in many instances but the status of the choirs of the city surveyed is at a mediocre stage. Many interesting activities have been promoted but the choirs have failed to keep records of them.

The purpose of this study has been to present a picture of some of the more important aspects of choir conducting in Houston, Texas. Only certain features of the problem have been treated, but it is believed that sufficient data have been revealed to furnish the background for a clearer understanding of the problems and issues involved and a basis for drawing conclusions and formulating effective procedures and methods.

Findings and Conclusions Concerning the Thirty Selected Choirs

From Twelve Church Denominations: The deficiencies which exist in the qualifications of choirmasters are discouraging. Three per cent have had no musical training, ten per cent have studied church music, ten per cent have teachers' certificates in Piano and in Public School Music, 53-2/3 per cent have had some study in private piano studios, and ten per cent have Bachelor Degrees in Public School Music.

Variations are found in the duties of the choir officers. Three officers are doing triple service, fifteen are giving double service,

and twelve are devoting their time to one service or duty, which means that the problem is serious.

An added problem in choir directing is the failure of directors to use accompanists. Only 17% of the directors use accompanists, which impedes the progress of the organization.

Less than 18% of the churches have music committees to aid in the study and selection of music literature, to help select the best choir officers, or to help plan the music program.

The qualification and organization of choirs within a church are inadequate to keep reserves for the main choir.

The dignity and solemnity of the worship service demand choir vestment. About 16-2/3% of the choirs are without robes.

The musical ability of the choir members facilitates the best performance. Approximately 20 per cent of the members are non-readers.

The literature of a group bespeaks its culture. A large per cent of the choirs use trashy spirituals and gospel songs; the best hymns are seldom used or touched; the use of anthems, in most cases, is rare.

Less than 50% of the choirs present artists. Listening to and observing others enrich one's own experience and ability.

Choir rehearsals average one per week for two hours; two churches conduct congregational singing at prayer meetings; six churches devote 15 minutes of the regular worship service to congregational singing; three pastors conduct congregational singing at times they see best; one church conducts congregational singing twice a month at prayer meetings. All of this proves that congregational singing is neglected.

Only nine churches are identified with a State musical federation. One church has a junior and senior band, four other churches use

violins, saxophones and trumpets with their choirs.

Recommendations

In the light of the data presented on the status of choirs, the following recommendations are made:

1 Choirmaster and clergy make a general check upon their tasks and view them from an educational angle, and see if they are properly prepared for the offices they hold.

2 Churches should organize each of their departments into choirs such as, boys' choir, girls' choir, young people's choir, and adult choir. The church should have a constructive educational program in music and afford such training and leadership to the people as to make this participation musically effective.

3 Every choir has pianists of far better musicianship than the directors in most cases. The directors should use accompanists where needed rather than selfishly slow up the progress of the group.

4 Each church should have a music committee whose duty should be to carefully select ministers of music, directors, organists, pianists, who will dedicate themselves to the tasks to which they are assigned.

5 The regular choir, which is sometimes called the adult choir, should always keep reserve members or substitute members in the young people's choir.

6 To unify and dignify the appearance of the members of the choir, they should be vested.

7 Regular choirs should take all precautions in selecting their members because this is a select group that prepares special anthems, oratorios, and cantatas. Directors of this group should

test the voice of each applicant to know his general musicianship.

8 It matters not, if a spiritual, hymn, or oratorio, great care should be exercised in choosing a publication which will afford that type of literature worthy of use in religious worship and instruction.

9 Choirs should have opportunities to see artist performances in order that they might see how one should act or appear on program; to hear and observe the tone color, shading, attacks and releases, the expression and interpretation of the best compositions. This gives the group an opportunity to check upon itself. The music committee should make this possible.

10 Choir rehearsals can and should be profitable to the members. The meetings should begin on time and end on time. The librarian should have all music ready five minutes before the rehearsals. The director should be very business like with his practices and make every meeting mean something to the members. There should be a certain time set aside to rehearse the congregation in such songs as chants, doxologies, and hymns. These rehearsals could be on prayer meeting nights or during the assemblage of the Sunday School or Young People's Evening Service, or at some time designated when the congregation on a whole could be present. This would facilitate and unify the entire worship service.

11 Choirs fail to avail themselves of membership in music associations or federations, thereby missing an opportunity to be identified with the latest and best methods of procedure. Every choir should be a member and participant in a local, state, and national

music federation. Local choirs should combine with local orchestras and professional soloists to present a cantata or an oratorio in some central place.

12 Since band and orchestras are gradually working themselves into church worship, cooperating with the general music and choir program, the directors or band masters should strive to produce beautiful and flexible tones, correct tuning, good intonation, correct articulation, expressive rhythm, dynamic contrast, tonal balance, and artistic phrasing.

13 Subscribe to monthly magazines.

14 Every church, with sufficient activities to justify it, should have a salaried full time minister of music.

15 Keep a printed record of all choir programs and activities.

Suggested Studies

Other studies suggested should be in the field of the choir-masters.

1 "The History and Use of Hymns and Hymn Tunes" by David R Breed.

2 "Hymns and Hymn Writers of the Church" by Charles S Nutter and Wilbur F Fillett.

3 "Choral Technique and Interpretation" by Henry Coward.

4 "The History of American Music" by L C Elson.

5 "Art and Religion" by Von Ogden Vogt.

6 "Music in Religion and Worship", "Excursions in Musical History" by Helen and Clarence Dickinson.

7 "How to Listen to Music" by H E Krehbiel.

The words of Walter Henry Hall will bring this study to a fitting close.

"Church music, as the handmaid to religion, having served her great mistress for centuries, should be treated with respect, and not be forced to perform duties unbecoming to her dignity and quality. Otherwise, she is in danger of losing her inspiring influence".

CHAPTER IX

APPENDIXES

Appendix I

Questionnaire

Date _____

I Name of Choir _____ Church _____

II Minister of Music _____ Director _____

Organist _____ Pianist _____

What musical training has each had?

Minister of Music _____

Director _____

Organist _____

Pianist _____

III Can each member read music? (Check) Excellent _____ Well _____ Fair _____

Poor _____. How many have sung in: High School Groups _____

College groups _____ Choral Groups _____ (Give Numbers)

How many have had special or private vocal instruction? _____

Is your choir robed? _____ Kind _____

How many practices do you have per week? _____

How many new songs, anthems, spirituals, hymns, do you learn per month? _____

IV Does your choir sing, play, or chant? (Check) Preludes _____

Offertories _____, such as prayer and scripture responses _____

Closing hymns _____ Doxologies _____ Call to Worship _____

Extracts from Operas _____ Oratorios _____ Cantatas _____

Does your choir prepare special music programs? Easter _____

Christmas _____ Thanksgiving _____ Concerts _____ Associations _____

Civic Organizations _____ Vespers _____

How many soloists are in the choir? _____ Male _____ Female _____

V Is your choir a member of the local music union? _____ State _____

National _____ (List name) % _____

VI Does your church follow a ritualistic form of worship? _____

A combination of two or more forms? _____ Individualistic _____

Does your choir present guest artists or organizations? If so, list one or more programs of this type or attach a printed program. Does your Hymn Book contain hymns for all occasions? _____

VII Name of Hymn Book _____ Publisher _____

Name of Anthem Book _____ Publisher _____

Name of Spiritual Book _____ Publisher _____

Name of Cantatas _____ Oratorios _____

Other choir books and literature _____

Do you sing all verses of a hymn? _____ Do you have a
 librarian? _____ What per cent of your worship
 program consists of spirituals and Negro compositions? _____

VIII What is your pastor's attitude toward the choir? _____
 _____ Congregations' attitude? _____

IX Does the director ever conduct the congregation in singing? _____
 _____ If so, when and of what nature? _____

X Does your church have a Junior Choir _____ Intermediate _____
 Young People's _____ Boys' _____ Girls' _____
 Men's _____ Ladies' _____ Gospel _____
 Spiritual _____. By whom is each sponsored? (Check)
 Epworth League _____ BYPU _____ Sunday School _____
 Christian Endeavor _____ Young People's Society _____
 Brotherhood _____ Sisterhood _____ Church _____
 Volunteer _____.

XI Do you have either of these? (Check) Pipe organ _____
 Reed Organ _____ Electric Organ _____ Piano _____. Give number of
 each. In what condition are these instruments? Excellent _____
 Good _____ Fair _____ Poor _____. (Check)

XII When was your choir organized? _____

NOTE: Please attach one or more of your special programs.

Appendix II.

Regular Morning Worship Service

CASE I

ORDER OF SERVICE
Sunday Morning 11 A M

Prayer Service

Organ

Processional

Prayer

Chant

Response

Opening Song Choir and Choral Club

Song..... Junior Choir

Anthem Choir and Choral Club

Denominational Offering.....

Meditation Sweet Hour of Prayer

Inspirationals Juniors 1
Choirs 1

Scripture Lesson

Standing Hymn

Sermon

Invitation to Unsaved and Opening Doors of Church

Announcements

Offering

Welcome to Visitors

Recessional & Benediction

CASE II

ORDER OF SERVICE

Meditation

Prelude

Processional - "Onward Christian Soldiers"

Morning and Evening Hymn

Apostles' Creed

Invocation

Scripture Reading - (Responsively)

Gloria Patri

Offertory

Meditation

Song Service

Altar Service

Sermon

Invitation

Offering

Benediction

Recessional

CASE XXIX

"THE LORD IS GOOD TO ALL; AND HIS TENDER MERCIES
ARE OVER ALL"

Voluntary
Processional
Hymn - "Come Thou Almighty King"
The Apostles' Creed
Prayer
Music
Responsive Reading
Gloria Patri
New Testament Lesson
Music
Announcements
Offering
Hymn
Sermon
Prayer
Music
Invitation -----Visitors
Benediction
Closing Hymn - "Thy Will Be Done"
Recessional

CASE XXIX-B

Voluntary
"The Lord is in His Holy Temple; let all the earth keep silence
before Him"

Processional
Hymn
Apostles' Creed
Prayer -----Response No. 600 (Methodist Hymnal)
Music ----"Be Still, My Soul (Tune-"Finlandia")
Responsive Reading
Gloria Patri
New Testament Lesson
Solo (Spirit of Trinity
National Association of Postal Employees (History of the N A P E
(The Ladies
(Response

Music
Offering
Announcements
"Going Home"
Hymn
Sermon
Prayer
Music -----Invitation-----Visitors
Remarks
Benediction
Closing Hymn
Recessional

Appendix III

Evening Worship Service

CASE XXV

Inspirational Program

Regular Devotion

Selection Junior Up-Lift

"The Benefit of the Up-Lift Club"

"How to Pray"

"Why Pray"

Selection

"Men Ought Always Pray"

Solo

"Prayer Changes Things"

Duet

"The Value of Prayer"

Solo

"Jesus Spent the Night in Prayer"

Selection Evangelistic Singers

Remarks and Invitation

Selection "Sweet Hour of Prayer" All Choirs

CASE V

Appendix IV

A Cooperative Fellowship

A Choir and Chorus Festival

Hallelujah Chorus -----Sloan
 Shiloh Gospel Chorus
 Mount Pleasant Choir
 Olivet Baptist Choir
 Bethel Chorus
 Trinity Oxford Choir
 Wheatley Glee Club
 Mount Corinth Choir
 Hallelujah Chorus
 New Pleasant Grove Choir
 Bethlehem Choir
 Mount Olive Mission Chorus
 Pleasant Hill Junior Choir
 Mount Vernon Young People's Choir
 Miles Chapel Choir
 New Testament Choir
 Women's Chorus of Heights
 Payne Chapel Choir
 Northside Antioch Choir
 Presbyterian Choir - Gregg Street
 Mount Olive Choir

(Invitation to above service)

"Dear Fellow-Workers:

To the various directors and directress:-

The Grove Street Christian Church, corner Grove
 and Stonewall Streets has planned a clean the slate drive.
 One of the features in this drive will be a "Choir and Chorus
 Festival", which we ask that your group would participate by
 rendering at least two selections, Thursday Night January 18,
 1940; 8:P.M.

Enclosed you will find for your convenience to
 facilitate your acceptance a postal card for your reply. The
 fact that our program will be a printed one, is the purpose
 of the card.

If possible, you may state the numbers you choose
 to use.

Respectfully yours,

Your pastors are always "WELCOME" "

Appendix V

Vesper Services

CASE XXIX-B

Volunteer

A Dedicatorial Vesper

Prelude	Organist
Processional	"Dear Lord and Father of Man Kind"
The Awakening Chorus	The Choir
Prayer	Chant (Tune - Brahm's Lullaby)
Duett	Tenor and Soprano
Scripture	
Thanks Be To God	Ladies Group
The Occasion	
Dedication Message	The Pastor
Solo - Tenor	
Listen to the Lambs	The Choir
Solo - Tenor	
Offering	
Solo - Contralto	
Softly and Tenderly	Men's Group
Solo - Bass	
Goin' Home	The Choir
Postlude	Organist

CASE XXIX-B

Volunteer

Organ Melodies	
Invocation	The Pastor
Instrumental - Piano	
Pale Moon	Logan
	The Choir
Evening Star - Violin	Wagner
Give me a House on the Hillside	Penn
Leave It With Him	
Religion or Comfort - Tenor	Wiggins
Miscellaneous Readings	
Sabbath Chimes	Klickmann
	Piano
I Shall Not pass Again This Way	Effinger
Trees	Rosbach
Seek Ye The Lord	Roberts
	The Choir
Benediction.....	
Organ Melodies	

Appendix V (Cont'd)

CASE XXIX-B
Volunteer

Organ Melodies
 Invocation The Pastor
 Thanks Be To God Dickson
 Women's Group
 Love Dream (A Reverie) Brown
 Piano
 Beautiful Land on High Taylor
 Soprano Solo
 When Big Profundo Sang Low "C" Botsford
 Bass Solo
 Kiss Me Again Herbert
 Choir
 (a) The Old Man in the Model Chair Yates
 (b) Selected Readings
 Good Bye ,,,,.....Tostti
 Theme in 1st Variation 'From Sonata No 12' Beethoven
 O Divine Redeemer Gounod
 Tenor
 Goin' Home Dvorak
 Organ Melodies
 Benediction

Appendix VI

Special Programs

CASE XXX

 Golden Jubilee

I
 Anthem....."O Come, Let Us Sing"---Choir -----Lacey
 Duet..... "It Is Enough"
 II
 Sextett "O Loving Father" Del Reigo
 III
 (a) "Let Us Cheer The Weary Traveler" Spiritual
 (b) "Steal Away and Pray" Spiritual
 IV
 Solo "Leave It To Him"
 V
 Male Chorus "Jesus' Command" Gabriel
 VI
 Anthem "Build Thee More Stately Mansions" Andrew
 VII
 Trio "Great Is Thy Love" Bohm
 VIII
 Reading "The Last Hymn" Faringham
 IX
 Ladies Chorus "Sundown" Wilson
 X
 Solo "Lord Most Merciful" Mr Hines
 XII
 Anthem....."Inflamatus" Rosini

Appendix V (Cont'd)

CASE IX

(Host to a Civic Recital)

Invocation	The Pastor
Calm As The Night	Bohnn
I Love Life	Mana Zucca
I Passed By Your Window	Brahe
The Year's At The Spring	Berch

Ladies' Chorus

Somebody's Knocking At Your Door	Dett
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Contralto Solo

Cast Thy Burden (Dedicated to our Pastor)	Hamblen
We Thank Thee	Fitzgerald

Ladies' Trio

Sinner Please Doan Let Dis Harvest Pass	Burleigh
Crucifixion	Smith
Same Train	Fuller
I Don't Feel No Ways Tired	Burleigh

Ladies' Chorus

O, Divine Redeemer	Gounod
The Lord's Prayer	Malotte

Soprano Solo

Lift the Eyes (from Elijah"	Mendelssohn
Omnipotence	Schubert

Ladies' Chorus

, CASE II

An Artist's Recital
(Male Soloist)

Processional	Bebee Choirs
Selection	a) b) Bebee Choirs

("If with all your Hearts"	Mendelssohn
GROUP ("Adelaide"	Beethoven
I ("Le Reve de Des Grieux"	Massenet
("Per la gloria d'adorarvi"	Buononcini

("My Native Land"	Gretchaninoff
("Comfort ye my People"	Handel
GROUP ("Eleanore"	S Coleridge-Taylor
II ("Water Boy"	Robinson
("To Ease My Troublin' Mind"	Arr. by Jean Houston

INTERMISSION AND ANNOUNCEMENTS

("New Born Again"	
GROUP ("Sometimes I Feel Like a Motherless Child"	
III ("Two Wings"	
("Crucifixion"	
(Plenty Good Room"	

Spirituals arranged by Jean Houston King

GLOSSARY

Prelude - is introductory music and is a distinct part of the service and can be a means of indicating the mood that is to follow.

Call to Worship - is that part of the service which unifies the group. It may be prayerful or it may be an expression of praise and inspiration. It can be read or sung by the choir.

Hymn - is a song of praise or adoration to the Deity; a short religious lyric poem intended to be sung in church.

Offertory - a hymn, prayer, anthem or instrumental piece sung or played during the collection of the offering.

Responses - may be a simple, double, or more elaborate Amen, if sung to a prayer, or a musical composition especially written for responsive use. Musical responses may be used alternately with the litany as well as at the close of a service.

Chant - a single melody, generally harmonized in four parts, to which lyrical portions of the Scriptures are set, part of the words being recited ad libitum and part sung.

Doxology - a form or expression of praise and honor to God, but more especially the "Gloria in excelsis Deo"

Litany - a form of liturgical prayer, consisting of a series of invocations and supplications with alternate responses in which clergy and congregation join. The general supplication of this form contained in the Book of Common Prayer.

Liturgy - the public rites and services of the Christian Church, a rite or body of rites prescribed for public worship.

Mass - the liturgy for the celebration of the Lord's Supper in the service of the Roman Catholic Church; used in the terminology of music, the word refers to six hymns which are always included when a composer writes a musical mass, and which form the basis of the celebration of the Communion.¹ The six hymns are:

- 1 Kyrie
- 2 Gloria (including the Gratias agimus, qui tollis, Quoniam, Cum Sancto Spirito)
- 3 Credo (including the Et Incarnatus, Crucifixus, and Et Resurrexit)
- 4 Sanctus (Including Hosanna"
- 5 Benedictus
- 6 Agnus Dei (including the Dona nobis)

1 - This statement refers to the service called "the high mass". There is no music at all in connection with the so-called "low mass".

GLOSSARY (Cont'd)

The requiem is a "mass for the dead" and differs considerably from ordinary mass.

Cantata - a vocal composition for chorus and soloists, the text being either sacred or secular. The accompaniment may be written for piano, organ, or orchestra.

Oratorio - a composition on a large scale for chorus, soloists, and orchestra, the text usually deals with some religious subject. Originally the same as an opera with religious intention, and adopted for use as part of a festival church service, it has digressed into something more elaborate. The great oratorios aim at the noble, the heroes, and the sublime in dramatic and historical conception no less than in musical execution.

Opera - according to the best modern practice the opera consists of almost every variety of music, not alone songs, duets, trios, and other concerted pieces, choruses, elaborate finales, and richly instrumented orchestral accompaniment, but also melodramatic music which accompanies the action, even in those moments when there is no singing in progress. Opera music interprets the drama and intensifies its impression; to do this, it is at liberty to employ the complete resources of the art, almost to an unrestricted degree.

Recitative - a style of vocal solo common to operas, oratorios, and cantatas. The word text is of paramount importance. Both rhythm and tone progression are governed by rhetorical rather than by musical considerations.

Aria - a style of vocal solo found in operas, oratorios, and cantatas, whose word text is subordinate to the melody, and which is very ornate, containing trills, runs, turns, etc.

A cappella - literally "in chapel style" and is derived from the fact that in the 15th and 16th centuries church singing was usually unaccompanied. Hence, A cappella music is part music intended to be sung without instrumental accompaniment.

Choral (spelled in English chorale) - a hymn-tune of the German Protestant Church, usually harmonized in four voices, having "a plain melody, a strong harmony, and a stately rhythm". It differs from the ordinary English and American hymn-tune in being usually sung at a much slower tempo, and having a pause at the end of each line text.

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